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ABSTRACT

This document contains a separate memorandum and course outline for both students and teachers on the reading and writing of poetry. The memorandum for students includes a list of goals and objectives, a description of the course, required work, optional and additional processes, and a description of grading and testing procedures. The course outline for teachers is divided into nine one-week sections, each prefaced with a thematic title, theses, background text, and suggested reading and homestudy. The memorandum for teachers discusses implementation of the course. Notes to the teacher include suggestions, sensory awareness exercises, and three sample examinations appropriate to the course objectives and goals. (LL)

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QUARTER COURSE OUTLINE NO. 11

Aaron Hillman

ENGLISH: LISTENING WITH THE THIRD EYE

Writing Poetry Through Mental and Sensory Awareness

THESIS: We shall not cease from exploration and the end of all our exploring
Will be to arrive where we started and know the place for the first time.

--- T. S. Eliot

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ENGLISH

LISTENING WITH THE THIRD EYE

MEMORANDUM FOR STUDENTS	1 - 4
COURSE OUTLINE FOR STUDENTS	5 - 6
MEMORANDUM FOR TEACHERS	7 - 8
COURSE OUTLINE - 1st-9th weeks	9 - 26
NOTES	27 - 49

MEMORANDUM FOR STUDENTS

COURSE TITLE

English: LISTENING WITH THE THIRD EYE
(Writing Poetry Through Mental and Sensory Awareness)

DESCRIPTION

Poetry is fundamentally of and by people and not only expresses the the way humans feel but how they would like things to be. In this course, we will read, discuss, and actively participate in the poetry of the world --- ancient and modern. Primarily we will tune ourselves into the universe and then write our own poetry. Then we will subject all poetry, others' and our own, to the rigorous demands of reason and intellect to find the meaning of what has been written. This is a course in reading and writing poetry: what has been, what is, and what will be.

BACKGROUND TEXT

John Ciardi HOW DOES A POEM MEAN?

GOALS AND OBJECTIVES

In the process of your learning in this course, the teacher would like you to consider the following goals and objectives:

1. To see a deeper meaning and significance in things and to put these insights into words.
2. To share the gift of clear vision in words and feelings that make the vision clear.
3. To speak figuratively and literally and to understand simile, metaphor, and personification.
4. To try to reach the whole person through emotion as well as intellect and to merge the two in the poetic process.
5. To open the senses to new images and to make the experiences of the poetry your own.
6. To recreate experiences through poetry so that what is real reveals its essence.
7. To put into words what it is you have experienced so that the experience becomes something more than experience.

MEMORANDUM FOR STUDENTS continued

8. To learn to write poetry in many different ways and to recognize poetry when it has no recognizable form.
9. To see ourselves and the world around us through the eyes of poets and through our own vision as poets.
10. To accept the concept of responsibility as the ability to respond to words and feelings instead of just words.
11. To improve your reading, writing, listening, observing, thinking, and speaking abilities.

ACTIVITIES

The reading and study of published poetry will be balanced by the reading and study of each student's poetry. Concentration and listening are invaluable to reading or writing poetry and much emphasis will be placed on these two assets. Music will be used to lead us into concentration and thinking exercises which may help to turn our natural creativity into poetic expression. Weird and wonderful ways to write poetry will be presented and students will be encouraged to read their poetry to the group. The group will be encouraged to analyze this poetry and to recommend changes and/or to evaluate it. But the essence of the course is examining our own selves, learning to look at our selves in terms of poetry, and creating poetry out of the natural expression of the self.

LEARNING PROCESSES

Responsibility for your own cognitive and affective learning is a prerequisite for this course. This means that you will be expected to involve yourself in the class in an intellectual way as well as an emotional way and to take responsibility for what you do and what you do not do. What follows in this memordandum is a list of learning processes. They will be of value to your understanding the course and its contents. They will be of special value to you in your own learning and as you contribute to the class's learning.

MEMORANDUM FOR STUDENTS continued

Required Work

The one required assignment for this course is for you to prepare a poetic scrapbook. The notebook may contain photos, pictures, paintings, drawings, collages, whatever, but each entry must have some type or form of poem along with it. In all your work, use your creative emotion. The scrapbook in its next-to-final phase will be due seven days before the end of the course.

Optional and Additional Processes

RESEARCH PAPER Write an original poetry research paper based upon a topic and tpye of research of your own choice.

TERM PAPER Write a narrative account about some subject of poetry. Include a list of sources available in our library.

READING Read extensively in the field of poetry and prepare book reports on all reading.

ORAL REPORTS Read poetry of your choice to the class or make an oral report concerning some subject of poetry.

DISCUSSION Prepare discussion topics and questions and arrange them for presentation to the group.

DRAMA Write a play or television script in free verse and arrange for its presentation to the group.

WRITING Your writing may take any form, but in some way it should state its themes in poetic fashion.

HOMESTUDY Each week the teacher will suggest work for your consideration.

JOURNAL You are encouraged to keep a daily journal pertaining to yourself and our studies as well as to daily events. Such a journal should show evidence of thinking and positive or negative reactions rather than a chronological order of events.

Grading

You will be evaluated as an individual and on the basis of your total contribution to the course. Evaluation will be decided by the two of us in consultation. You are responsible for evaluating your own work as well as for providing me with sufficient information about your efforts and study so that we can establish a fair basis for evaluation.

MEMORANDUM FOR STUDENTS continued

Testing

Several tests will be given during the course. You can't study for them. They are designed as learning tools rather than as diagnostic tools; they are designed for you to create more poetry and questions in your mind.

COURSE OUTLINE FOR STUDENTS

LISTENING WITH THE THIRD EYE

I. LISTENING WITH THE THIRD EYE

- A. LISTENING WITH THE THIRD EYE
- B. I FEEL --- THEREFORE I AM
- C. EXPERIENCING OURSELVES
- D. WHAT IS GOING ON WITHIN AND WITHOUT
- E. LISTENING WITH THE THIRD EYE

II. THE WORDS OF A POEM

- A. WORDS, WORDS, WORDS, WORDS
- B. DENOTATION AND CONNOTATION
- C. Individual quests
- D. POETIC LICENSE
- E. PARAPHRASE OF POETRY

III. WHAT A POEM IS SUPPOSED TO BE OR DO

- A. THE SUBJECTS OF POEMS
- B. UNTHINKING RESPONSES TO CERTAIN WORDS OR SUBJECTS
- C. Examination #1 and evaluation
- D. MESSAGES AND MORALS
- E. ALLUSION

IV. IMAGES AND THEMES

- A. CONCRETENESS
- B. IMAGES
- C. Individual quests
- D. THE HIDDEN MESSAGE
- E. IMAGES AND THEMES

V. SIMILE AND METAPHOR

- A. SIMILE
- B. METAPHOR
- C. Individual quests
- D. FIGURATIVE LANGUAGE
- E. Examination #2 and evaluation

(continued)

English: LISTENING WITH THE THIRD EYE

COURSE OUTLINE FOR STUDENTS continued

VI. SYMBOL AND ALLEGORY

A. SYMBOL AND ALLEGORY
B. IDENTIFICATION AND INTERPRETATION OF SYMBOLS
C. Individual quests
D. ALLEGORY
E. ALLEGORY AND SYMBOLISM

VII. RHYTHM AND METER

A. RHYTHM AND METER
B. SCANSION
C. Individual quests
D. FEET AND LINES
E. RHYTHM AND METER, RHYTHM AND METER

VIII. THE SOUNDS OF POETRY

A. POETRY WAS ONCE SOUND WAVES
B. ALLITERATION AND ASSONANCE
C. Examination #3 and evaluation
D. RHYME: SHOW IT AND KNOW IT
E. EUPHONY AND CACOPHONY

IX. POETRY AND THE PRIVATE EXPERIENCE

A. ART AND THE PRIVATE EXPERIENCE
B. MUSIC AND THE PRIVATE EXPERIENCE
C. FILMS AND THE PRIVATE EXPERIENCE
D. THE WORLD AND THE PRIVATE EXPERIENCE
E. LISTENING AND THE PRIVATE EXPERIENCE

MEMORANDUM FOR TEACHERS

SUBJECT: IMPLEMENTING THE COURSE OF STUDY

This course is designed primarily for the teaching of poetry in theory and fact through the application of exercises in mental and sensory awareness and training in listening and writing techniques. In this sense, the course is deductive. It is hoped that any teacher using the course outline will have had extensive training in mental and sensory awareness. In this course the teacher acts a a guide and interpreter and relies on the students to carry the major responsibility for their own learning processes. However, the teacher must be as aware as possible of each student and where he is in relation to the course. This is a more difficult way of teaching, but it can also be more enjoyable and produce better learning for both teacher and students. The emphasis in the course is on SELF-RESPONSIBILITY, that is, the ability to respond intellectually and emotionally to any situation in such a way as to benefit the person. What follows are primary statements concerning interpretation and implementation of the course.

1. COURSE OUTLINE FOR STUDENTS and MEMORANDUM FOR STUDENTS

   Give each student a copy for his reading and continuing information.

2. COURSE TITLE

   Review with the students the meaning and implications of the course title.

3. BACKGROUND TEXT

   Encourage each student to read for enrichment as much as he can at his own speed.

4. SUGGESTED READING

   Interesting or provocative materials are suggested to students for their added understanding of poetry, people, or self.

5. WEEKLY TITLE

   A general title is given for the proposed events of the week. It is a method of division of work.

MEMORANDUM FOR TEACHERS continued

6. THESIS

The thesis is a general statement about the goals of the course or of a particular week of study.

7. HOMESTUDY

Homestudy assigments are recommended topics for research that the student undertakes outside of class.

8. ROMAN NUMERAL DIVISIONS

Each Roman numeral division represents one period of instruction; five represent a typical school week.

9. RESPONSIBILITY

Responsibility is the recurrent theme throughout the course. It is not meant as a proscriptive term nor in the sense that someone "owes" something; rather it is an indication of the theme that responsibility in its true definition means the ability to respond to one's self, to one's learning, and to one's life.

10. TESTING

The tests are not intended to find out "what the student knows" as a result of this course. They are meant to tie concepts together, to enhance the ongoing learning situation, and to provoke fruther thought and question.

11. GRADING

The student is evaluated individually and on the basis of his total experience in the course. In this sense, attendance, participation, writing, reading, tests, et al, are of equal value in arriving at a decision. All grading is accomplished in consulation with the student.

COURSE OUTLINE
First Week

English:
LISTENING WITH THE THIRD EYE

TITLE: LISTENING WITH THE THIRD EYE (See Note 1.)

THESIS: We shall not cease from exploration and the end of all our exploring
Will be to arrive where we started and know the place for the first time.
--- T. S. Eliot

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: J. M. Troxell Hartman, WRITING POETRY

HOMESTUDY: Compare a poem about an event with an imaginary newspaper account of the same event.

I. LISTENING WITH THE THIRD EYE (See Note 2.)

- A. Distribution of MEMORANDUM FOR STUDENTS and COURSE OUTLINE FOR STUDENTS.
- B. Preparation of folders. (Note 3)
- C. Distribution of textbooks.
- D. Group discussion concerning the methods and goals of the course.
  1. DEFINING "THE THIRD EYE". (Note 4)
  2. Discussion of thesis for week.

II. I FEEL --- THEREFORE I AM

- A. Musical interlude. (Note 5)
- B. SENSE EXPLORATION. (Note 6)
- C. POETRY EXPERIENCES:
  1. STRUCTURE OF ENGLISH POEM. (Note 7)
  2. Sharing and discussion.

III. EXPERIENCING OURSELVES

- A. Musical interlude.
- B. EXPERIENCING SELF-EXPLORATION. (Note 8)
- C. POETRY EXPERIENCES:
  1. COLLABORATIVE POEMS. (Note 9)
  2. Sharing and discussion.

IV. WHAT IS GOING ON WITHIN AND WITHOUT

A. Musical interlude.

B. AN EXPLORATION INTO INNER SPACE. (Note 10)

C. POETRY EXPERIENCES:

1. "THE THIRD EYE" POEMS. (Note 11)

2. Sharing and discussion.

V. LISTENING WITH THE THIRD EYE

A. Musical interlude.

B. POETRY EXPERIENCES:

1. UNFINISHED BUSINESS. (Note 12)

2. RESENTMENTS, DEMANDS, AND APPRECIATIONS. (Note 13)

3. WHERE ARE YOU NOW? (Note 14)

COURSE OUTLINE
Second Week

English:
LISTENING WITH THE THIRD EYE

TITLE: THE WORDS OF A POEM

THESIS: Words are one-half of the medium used by the poet.

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: William Leahy, FUNDAMENTALS OF POETRY

HOMESTUDY: Select one or more poems and paraphrase them. Point out the differences between your paraphrases and the poems.

VI. WORDS, WORDS, WORDS, WORDS

A. In poetry, every word is important and each word has both an intellectual and an emotional meaning.

B. POETRY EXPERIENCES:

1. Musical interlude.
2. TRAVELING THROUGH YOUR SENSES. (Note 15)
3. POETRY: PAST AND PRESENT. (Note 16)
4. A POETRY READING. (Note 17)
5. General sharing, discussion, and evaluation.

VII. DENOTATION AND CONNOTATION

A. The denotation of a word is what the dictionary says the word means.

B. The connotation of a word is what you feel about a word (shades of meaning).

C. POETRY EXPERIENCES:

1. Musical interlude.
2. A POETRY READING. (Note 17)
3. Discussion of topics.
4. SENSE OF HEARING. (Note 18)
5. POETRY: WRITING HAIKU. (Note 19)
6. Class sharing, discussion, and evaluation.

VIII. INDIVIDUAL QUESTS

COURSE OUTLINE
Second Week, continued

English:
LISTENING WITH THE THIRD EYE

IX. POETIC LICENSE

A. Poetic license is the writer's use of words in such a way as to accentuate the beauty and meaning of the work (which may or may not correspond with the literal meaning of the word or words).

B. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topic.
3. CONCENTRATION AND THINKING. (Note 21)
4. HERE AND NOW POEMS. (Note 22)
5. Class sharing and evaluation.

X. PARAPHRASE OF POETRY

A. To paraphrase a poem is to change it word for word into clear prose.

B. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topic.
3. UNFINISHED BUSINESS. (Note 12)
4. RESENTMENTS, DEMANDS, AND APPRECIATIONS. (Note 13)
5. WHERE ARE YOU NOW? (Note 14)

TITLE: WHAT A POEM IS SUPPOSED TO BE OR DO

THESIS: Preconceived notions about poems hamper understanding.

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: L. Altenbernd and L. L. Lewis, A HANDBOOK FOR THE STUDY OF POETRY

HOMESTUDY: Write an unrhymed poem of about 25 lines in which you enjoy the beauty of a powerful piece of machinery.

XI. THE SUBJECTS OF POEMS

A. Poetic subjects are as often about unpleasant things as they are about pleasant things.

B. There are no limiations on the types of subjects. The limitations are in the ability of the poet.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. POETRY READING: THE FLY by Karl Shapiro.
4. HERE AND NOW POEMS. (Note 23)
5. Class sharing and evaluation.

XII. UNTHINKING RESPONSES TO CERTAIN WORDS OR SUBJECTS

A. All human beings have deep feelings that can be brought to the surface by verbal stimulation.

B. A person will also react to poetry because of his negative personal experiences or prejudices.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. WATCHING YOUR THOUGHTS. (Note 24)
4. POETRY: SYLLABLES. (Note 25)
5. Class discussion, sharing, and evaluation.

XIII. EXAMINATION AND EVALUATION

A. EXAMINATION #1. (Note 26)

B. Class discussion, sharing, and evaluation.

COURSE OUTLINE
Third Week, continued

English:
LISTENING WITH THE THIRD EYE

XIV. MESSAGES AND MORALS

A. Didactic poems are those with a deliberate message or a moral. Such a poem can be good or bad.

B. Poems can also be written without a message or a moral --- simply to communicate an experience or a thought.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. SENSE OF TOUCH. (Note 27)
4. HERE AND NOW POEMS. (Note 28)
5. Class sharing, discussion, and evaluation.

XV. ALLUSION

A. A writer uses allusion when he brings literary or historical material into his work.

B. An allusion is an indirect reference.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. POETRY READING.
3. UNFINISHED BUSINESS. (Note 12)
4. RESENTMENTS, DEMANDS, AND APPRECIATIONS. (Note 13)
5. WHERE ARE YOU NOW? (Note 14)

TITLE: IMAGES AND THEMES

THESIS: It is better to expose thoughts rather than to hide them.

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: THE COLLECTED POEMS OF A. E. HOUSMAN

HOMESTUDY: Explain why certain words must be hard, gross, and harsh if the poet is to express his subject honestly.

XVI. CONCRETENESS

A. A poet is concrete in his expression since abstractions, in general, are hard to understand.

B. A poet uses words that are emotional in themselves rather than words that stand for emotion.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. POETRY READING: THE CONGO by Vachel Lindsay.
4. Class sharing, discussion, and evaluation.

XVII. IMAGES

A. An image is an item of detail in a poem that appeals to the reader's senses.

B. Poets use images to get the reader to see what it is that the poet sees.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. WHERE AM I NOW? (Note 29)
4. HERE AND NOW POEMS. (Note 30)
5. Class sharing, discussion, and evaluation.

XVIII. INDIVIDUAL QUESTS

XIX. THE HIDDEN MESSAGE

A. All readers cannot be expected to think in identical words or with the same concepts as the poet.

B. A theme is not a message; it is a generalization of what the poet has made specific in the poem.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. IMAGINATION EXERCISE. (Note 31)
4. FOUND POEMS. (Note 32)
5. Class sharing, discussion, and evaluation.

XX. IMAGES AND THEMES

A. In every parting there is an image of death.

--- George Eliot

B. Fools are my theme, let satire be my song.

--- Lord Byron

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. UNFINISHED BUSINESS. (Note 12)
4. RESENTMENTS, DEMANDS, AND APPRECIATIONS. (Note 13)
5. WHERE AM I NOW? (Note 14)

TITLE: SIMILE AND METAPHOR

THESIS: The welfare of our language depends upon the poet's art.

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: THE OXFORD BOOK OF AMERICAN VERSE

HOMESTUDY: Prepare an extensive list of figurative statements that we take for granted in our daily life.

XXI. SIMILE

A. A poet writes a simile when he uses like, as, or than to express a resemblance between two essentially unlike things.

B. Though the poet's statements may be literally untrue, they are designed to produce a desired and enhancing effect.

C. POETRY EXPERIENCE:

1. Musical interlude.
2. Discussion of topics.
3. FINDING YOUR INNER SCREEN. (Note 33)
4. COMPARISON POEMS. (Note 34)
5. Class sharing and discussion.

XXII. METAPHOR

A. A poet uses metaphor to say or imply that one thing is another even though such a thing cannot literally be.

B. A metaphor can be either implicit or explicit. If the idea is implied rather than stated, it is implicit.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. ANALOGICAL AND ASSOCIATIONAL THOUGHT. (Note 35)
4. Class sharing and discussion.

XXIII. INDIVIDUAL QUESTS

XXIV. FIGURATIVE LANGUAGE

A. Figurative language helps the poet to say what he means and nothing else.

B. Metaphor, in particular, helps make that which is abstract appear to be concrete and precise in statement.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. AWARENESS AND BREATHING. (Note 36)
4. SOUNDS OF POETRY. (Note 37).
5. Class sharing and discussion.

XXV. EXAMINATION AND EVALUATION

A. EXAMINATION #2. (Note 38)

B. Discussion and evaluation of examination.

TITLE: SYMBOL AND ALLEGORY

THESIS: That which illuminates the work illuminates me.

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: Kahlil Gibran, THE PROPHET

HOMESTUDY: The Bible compares the devil to a "roaring lion...seeking whom he may devour". What does that mean?

XXVI. SYMBOL AND ALLEGORY

A. A symbol is a sign that points to a meaning beyond itself.

B. Allegory is an extended set of metaphors derived from the main metaphor and usually follows a narrative.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of course outline and topics.
3. CHANGING SYMBOLS. (Note 39)
4. Class sharing, discussion, and evaluation.

XXVII. IDENTIFICATION AND INTERPRETATION OF SYMBOLS

A. A symbol is not a comparison, for it completely replaces what it symbolizes.

B. The method of symbolism is to put such emphasis on the subject that it becomes more than a literal thing.

C. The thing symbolized is at once something and something more.

D. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. IMAGINATION CAVE. (Note 40)
4. BEING THE THING POEMS. (Note 41)
5. Class sharing, discussion, and evaluation.

XXVIII. INDIVIDUAL QUESTS

XXIX. ALLEGORY

A. Allegory is narrative or description that uses one thing in order not to mention the main subject by name.

B. An allegory usually tells a story which contains one or more other stories.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. BECOMING AWARE OF THOUGHTS. (Note 42)
4. THE LIE POEMS. (Note 43)
5. Class sharing, discussion, and evaluation.

XXX. ALLEGORY AND SYMBOLISM

A. ANIMAL FARM by George Orwell.

B. GULLIVER'S TRAVELS by Jonathan Swift.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. UNFINISHED BUSINESS. (Note 12)
4. RESENTMENTS, DEMANDS, AND APPRECIATIONS. (Note 13)
5. WHERE ARE YOU NOW?

COURSE OUTLINE
Seventh Week

English:
LISTENING WITH THE THIRD EYE

TITLE: RHYTHM AND METER

THESIS: It don't mean a thing if it ain't got that swing.

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: Robert W. Service, BALLADS OF A CHEESECAKE

HOMESTUDY: Write your own words to some familiar song or tune.

XXXI. RHYTHM AND METER

A. Rhythm is a succession of things that fall into a pattern of sight, sound, or feeling.

B. Meter means the measuring of rhythm.

C. The order of the words is as important as the words.

D. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of course outline and topics.
3. EXPRESSING FEELING AND RHYTHM. (Note 44)
4. Class sharing, discussion, and evaluation.

XXXII. SCANSION

A. Meter is to a poem as beat is to music.

B. To scan is to mark a poem in such a way that its meter is made evident.

C. Syllables are accented or stressed, unaccented or unstressed.

D. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. SOUNDS OF AWARENESS. (Note 45)
4. I WISH POEMS. (Note 46)

XXXIII. INDIVIDUAL QUESTS

XXXIV. FEET AND LINES

A. A foot is a group of two or more syllables.

B. A line is a regular succession of feet.

C. The ear, not the eye, determines the number of syllables.

D. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. FOCUSING ON AWARENESS. (Note 47)
4. DIFFERENT LINES POETRY. (Note 48)
5. Class sharing, discussion, and evaluation.

XXXV. RHYTHM AND METER, RHYTHM AND METER

A. The meter should be appropriate to the poem.

B. The meter may vary from the poet to the reader.

C. The meter can be varied to call attention to feeling or meaning.

D. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. UNFINISHED BUSINESS. (Note 12)
4. RESENTMENTS, DEMANDS, AND APPRECIATIONS. (Note 13)
5. WHERE ARE YOU NOW? (Note 14)

COURSE OUTLINE
Eighth Week

English:
LISTENING WITH THE THIRD EYE

TITLE: THE SOUNDS OF POETRY

THESIS: Poems should be heard as well as seen and read.

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: Oscar Williams, editor, MODERN VERSE

HOMESTUDY: Listen to people speak and classify their voices as to whether they are melodious, hard, lilting, beckoning, or _____ (your descriptions).

XXXVI. POETRY WAS ONCE SOUND WAVES

A. In the beginning, man chanted or sang his poems from memory and passed them on to each new generation.

B. Human ears seem to delight in sounds that carry feeling and meaning and are arranged in patterns and rhythms.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of course outline and topics.
3. RECORDING: RENASCENT by Edna St. Vincent Millay. (Note 49)
4. POETRY: LAMENTS. (Note 50)
5. Class sharing, discussion, and evaluation.

XXXVII. ALLITERATION AND ASSONANCE

A. Alliteration is the repetition of identical or similar sounds. For example: pink pills for pale people.

B. Assonance is the repetition of identical or similar vowel sounds.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. GRIPES AND RITUALS. (Note 51)
4. POETRY: AN ALLITERATIVE VERSE. (Note 52)
5. Class sharing, discussion, and evaluation.

XXXVIII. EXAMINATION AND EVALUATION

A. EXAMINATION #3. (Note 53)

B. Class discussion and evaluation.

XXXIX. RHYME: SHOW IT AND KNOW IT

A. Rhyme is the repetition of vowels and consonant sounds at the ends of words.

B. Masculine rhymes correspond by stressed syllables while feminine rhymes are words that do not end accented.

C. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. POETRY READING: THE RAVEN by Edgar Allen Poe. (Note 54)
4. I HEARD POEMS. (Note 55)
5. Class sharing, discussion, and evaluation.

XL. EUPHONY AND CACOPHONY

A. Euphony is pleasant and sweet sound.

B. Cacophony is the discord or harshness of sound.

C. In poetry, concord and discord are used meaningfully.

D. POETRY EXPERIENCES:

1. Musical interlude.
2. Discussion of topics.
3. UNFINISHED BUSINESS. (Note 12)
4. RESENTMENTS, DEMANDS, AND APPRECIATIONS. (Note 13)
5. WHERE ARE YOU NOW? (Note 14)

COURSE OUTLINE
Ninth Week

English:
LISTENING WITH THE THIRD EYE

TITLE: POETRY AND THE PRIVATE EXPERIENCE

THESIS: We shall not cease from exploration and the end of all our exploring
Will be to arrive where we started and know the place for the first time.
--- T. S. Eliot

BACKGROUND TEXT: John Ciardi, HOW DOES A POEM MEAN?

SUGGESTED READING: Carl Fischer, FORTY PLUS 1

HOMESTUDY: Seek solitude and sit quietly for 30 minutes and then write for 30 minutes and then talk to yourself for 30 minutes. Let what happens be yours alone forever.

XLI. ART AND THE PRIVATE EXPERIENCE

A. Hang prints of famous paintings about the room. I'D LIKE EACH OF YOU TO BROWSE AMONG THE PAINTINGS AND THEN WRITE A POEM ABOUT ONE OF THEM FROM THE VIEWPOINT OF ONE OF THE PERSONS OR THINGS WITHIN THE PAINTING.

B. THERE MUST BE NO TALKING. THIS IS ESSENTIALLY A LONELY EXPERIENCE. A PRIVATE EXPERIENCE.

C. At the end of the period, ask students to put their work in their folders. Nothing goes home to be revised.

XLII. MUSIC AND THE PRIVATE EXPERIENCE

A. In a darkened room students listen to a recording --- preferably something "classical" and moving.

B. In a lighted room: I'D LIKE YOU TO LISTEN TO THE SAME RECORDING AND WRITE POEMS ABOUT WHAT YOU SEE IN THE MUSIC.

C. At the end of the period, ask students to put their work in their folders. Nothing goes home to be revised.

XLIII. FILMS AND THE PRIVATE EXPERIENCE

A. Slide on and off the screen --- sometimes singly and sometimes overlapping --- art slides, slides of other things, and film strips. THERE MUST BE NO TALKING. THIS IS ESSENTIALLY A LONELY EXPERIENCE. A PRIVATE EXPERIENCE.

B. NOW I'D LIKE YOU TO WRITE POEMS AS IF YOU WERE THE CONSTANT CHANGING OF THE PICTURES.

C. At the end of the period, ask students to put their work in their folders. Nothing goes home to be revised.

XLIV. THE WORLD AND THE PRIVATE EXPERIENCE

A. IN SILENCE AND IN SOLITUDE, GO OUTSIDE AND SETTLE SOMEWHERE AND ALLOW THE UNIVERSE THAT YOU FEEL AND SEE AND HEAR TO BECOME YOUR SUBJECT.

B. THEN I'D LIKE YOU TO RECORD IN POETRY HOW YOU FELT, SAW, AND LISTENED TO THE UNIVERSE.

C. At the end of the period, ask students to put their work in their folders. Nothing goes home to be revised.

XLV. LISTENING AND THE PRIVATE EXPERIENCE

A. Read the thesis once more.

B. NOW I'D LIKE INDIVIDUAL STUDENTS TO VOLUNTEER TO READ ANYTHING IN YOUR FOLDERS THAT YOU WISH TO SHARE.

C. I'D LIKE EACH OF YOU TO CHOOSE ONE LINE THAT YOU HAVE WRITTEN TO READ ALOUD. AFTER EACH PERSON HAS READ HIS LINE, HE IS DISMISSED FROM THE CLASS AND LEAVES THE ROOM. (The teacher will then be alone in the room.)

NOTES TO THE TEACHER:

I have presented only the bare essentials of the exercises recommended in the course outline. Before using this poetry course, you personally should experience these kinds of mental and sensory awareness exercises. In other words, don't ask the students to experience what you have not experienced yourself. These exercises are not sacrosanct. Use your own imagination, intuition, and sensitivity in deciding when to drop certain exercises, to change them, to put them in another order, or to add other ideas. What is appropriate at the moment in a learning situation is what is appropriate.

1. COURSE OUTLINE

   At the beginning of each week, write on the board the weekly title, the thesis, background reading, suggested reading, and homestudy suggestion. Then discuss this information with the students.

2. ROMAN NUMERAL HEADINGS AND TOPICS

   At the beginning of each class session, write on the board the Roman numeral headings and the discussion topics. (The first topics appear in section VI.) The students can use this information for reference and/or writing. The information helps to focus the structure of the day's work.

3. PREPARATION OF FOLDERS

   Plan to give each student a manila folder in which he keeps all his class work. It is also a means of communication between the student and the teacher. Keep the folders in the classroom. The folder is a private file available only to the student and the teacher. At any time the student can take papers out of the folder or add to it. At the end of the course, the student may keep the folder and its contents.

4. DEFINING "THE THIRD EYE"

   A. Instructions for the teacher to give students are printed in capital letters. I'D LIKE YOU TO WRITE SEVERAL SENTENCES BEGINNING WITH THE WORDS "THE THIRD EYE".

   B. NOW I'D LIKE SOME OF YOU TO VOLUNTEER TO READ ALOUD WHAT YOU'VE WRITTEN.

   C. "THE THIRD EYE" LIES WITHIN YOU. YOU HAVE TWO EYES THAT SEE ALL THAT IS OUTSIDE OF YOUR BEING. "THE THIRD EYE" IS INSIDE YOU AND SEES ALL THAT LIES WITHIN.

English NOTES

LISTENING WITH THE THIRD EYE

5. MUSICAL INTERLUDE

At the beginning of each class (as the students arrive), put a record on the stereo that in some way represents the thought or feeling of the day or is in some way connected with the lesson. I find classical or semi-classical music best for this, but some forms of popular music lend themselves to an atmosphere of sharing and learning. In other words, the intent is not to drown out feeling and expression but to enhance it.

6. SENSE EXPLORATION

A. Push the classroom chairs aside and stand in the center of the room. Slowly work out the following sequence with the students.

B. STAND IN SILENCE AND WITH YOUR EYES CLOSED. LET YOUR HANDS GO UP TO YOUR HEAD, KEEPING YOUR FINGERTIPS AND WRISTS SUPPLE. NOW TAP YOUR HEAD WITH THE FINGERTIPS OF BOTH HANDS; USE A SPRINGY, LIVELY TAP, LIGHTER OR STRONGER AS NEEDED. PAUSE OCCASIONALLY AND ENJOY THE EFFECTS OF YOUR TAPPING, WHEREVER YOU FEEL THEM, UNTIL THEY SUBSIDE. NOW TAP YOUR FACE IN THE SAME WAY, ALWAYS PAUSING TO SENSE THE EFFECTS.

C. WITH YOUR WHOLE RIGHT HAND, SLAP YOUR LEFT ARM. BE AWAKE TO THE WHOLE IDEA OF SLAPPING AS WELL AS TO THE WAY IT FEELS. THE SLAP CAN BE QUITE HARD WITHOUT HURTING. NOW PAUSE AND LET BOTH ARMS SINK SLIGHTLY --- DON'T DROP THEM COMPLETELY --- SO THAT YOUR BODY CAN ABSORB THE STIMULATION YOU HAVE GIVEN IT. NOW COMPARE HOW YOUR TWO ARMS FEEL. IS THERE ANY DIFFERENCE BETWEEN THE ONE YOU HAVE SLAPPED AND THE OTHER ARM? THE ONLY WAY YOU CAN REALLY KNOW THE SELF-AWAKENING EFFECTS OF SLAPPING IS TO EXPERIENCE IT.

D. DO THE SAME NOW WITH THE OTHER ARM.

E. USING BOTH HANDS, SLAP THE ENTIRE BODY.

F. SLOWLY OPEN YOUR EYES, SIT DOWN, AND LET THE EFFECTS BECOME A PART OF YOU.

Source: Adapted from Severin and Peggy Peterson, "Something New for your Peace of Mind", LADIES' HOME JOURNAL, February 1968, Volume LXXXV, page 112.

7. STRUCTURE OF ENGLISH POEM

A. WRITE DOWN A NOUN (ONE WORD) FOR THE FIRST LINE OF YOUR POEM.

B. CHOOSE TWO ADJECTIVES TO DESCRIBE THAT NOUN FOR THE SECOND LINE.

C. CHOOSE THREE VERBS TO GIVE ACTION TO THAT NOUN FOR THE THIRD LINE.

D. CHOOSE FOUR WORDS FOR THE FOURTH LINE THAT TELL HOW THE NOUN MAKES YOU FEEL.

E. THE LAST LINE REPEATS THE NOUN OF THE FIRST LINE. IT CAN BE THE SAME WORD OR ONE SIMILAR IN MEANING.

7. continued

F. I'D LIKE SOME OF YOU TO VOLUNTEER TO SHARE YOUR POEMS WITH THE WHOLE CLASS.

G. Class discussion and evaluation.

Source: Adapted from Ruth Trigg, "Idea Exchange", NEA JOURNAL, October 1967, Volume 36, pages 53-54.

8. EXPERIENCING SELF-EXPLORATION

A. Turn out the lights. I'D LIKE EACH OF YOU TO WITHDRAW INTO YOURSELF AND LET YOUR MIND DRIFT AS A CLOUD.

B. LET US TRY AN EXPERIMENT. AT THIS MOMENT YOU ARE SITTING AND LISTENING TO ME IN A PARTICULAR PHYSICAL WAY; LET'S FIND OUT WHAT IT IS.

CLOSE YOUR EYES NOW AND LISTEN IN SILENCE. YOU MAY FEEL SLIGHTLY EMBARRASSED OR SELF-CONSCIOUS, BUT SINCE EVERYBODY HAS HIS EYES CLOSED THE EMBARRASSMENT IS NOT LOCATED ON THE OUTSIDE. IT IS NOT BECAUSE SOMEONE ELSE IS LOOKING, BUT BECAUSE YOU ARE. THE LOOKING IS AN ACT OF ATTENTION.

DO NOT MOVE OR CHANGE YOUR POSITION; JUST BE WHERE YOU ARE. NOW BEGIN WITH YOUR FEET. WHERE ARE THEY? ARE THEY TOUCHING THE FLOOR, AND IF SO, WHAT PART OF THE FOOT IS PRESSING ON THE FLOOR? ARE THEY TOUCHING EACH OTHER? ARE THEY ALIKE OR QUITE DIFFERENT? WIGGLE YOUR TOES INSIDE YOUR SHOES. CAN YOU FEEL THEM?

NOW TRAVEL UP TO YOUR KNEES AND DO THE SAME THING. ARE YOUR KNEES CROSSED OVER EACH OTHER? IS THE BACK OF EITHER ONE OR BOTH TOUCHING THE CHAIR SEAT? IF NOT, AT WHAT POINT DO THE BACKS OF THE LEGS REST ON THE CHAIR?

TRAVEL ALONG UNDERNEATH AND BEHIND YOURSELF. HOW MUCH OF YOU IS TOUCHING THE CHAIR? WHAT ARE YOU SITTING ON? GO ON TO YOUR BACK. IS IT ROUNDED OR STRAIGHT? ARE YOU LEANING BACK? WHERE? ARE YOU SITTING MORE ON ONE SIDE THAN ON THE OTHER?

WHAT ARE YOUR ARMS DOING? WHERE IS EACH ONE?

FINALLY, HOW DOES YOUR HEAD FEEL? CAN YOU FEEL IT OR DO YOU JUST KNOW IT IS THERE?

NOW TRY TO BE AWARE OF YOURSELF ALL AT ONCE, OF ALL THESE THINGS AT ONCE SO YOU CAN RECOGNIZE: I AM SITTING THIS WAY.

NOW SLOWLY OPEN YOUR EYES AND LET YOURSELF BE FULLY AWARE OF YOU AND YOUR ENVIRONMENT.

Source: Originated by Mary Whitehouse. Adapted for classroom use by Aaron Hillman.

9. COLLABORATIVE POEMS

A. I'D LIKE EACH OF YOU TO WRITE ONE LINE THAT EXPRESSES HOW YOU FELT AND WHAT YOU SAW IN THE SELF-EXPLORATION EXERCISE (Note 8).

B. NOW I'D LIKE SOME OF YOU TO VOLUNTEER TO READ YOUR SENTENCES TO THE CLASS.

C. Select several lines that seem to flow together. I'D LIKE YOU TO READ YOUR LINES AT DIFFERENT SPEEDS

D. Select about six lines. I'D LIKE EACH OF YOU TO READ YOUR LINE EXPRESSING A DIFFERENT EMOTION.

E. AS I POINT TO YOU, I'D LIKE EACH OF YOU TO READ YOUR LINE WITH DIFFERENT SPEEDS AND EMOTIONS.

F. AFTER I COLLECT THE INDIVIDUAL LINES, I'D LIKE A COMMITTEE OF TWO TO TURN THEM INTO A POEM.

G. Class sharing, discussion, and evaluation.

Source: Aaron Hillman.

10. AN EXPLORATION INTO INNER AND OUTER SPACE

A. Turn out the lights. I'D LIKE EACH OF YOU TO BE SILENT AND SEEK TO STOP ANY DIALOGUES GOING ON IN YOUR MIND.

B. Give the instructions softly but distinctly. Allow sufficient time pauses for the students to focus on and feel the effects of the exercise.

C. LIE DOWN ON YOUR BACK OR SIT ON A CHAIR. BRING YOUR CONSCIOUSNESS INTO THE AREA OF YOUR EYES. BECOME AWARE OF WHATEVER FEELINGS YOU HAVE IN THIS AREA WITHOUT DOING ANYTHING ABOUT IT. CLOSE YOUR EYES IF THEY ARE NOT ALREADY CLOSED.

AFTER ABOUT 30 SECONDS OF EFFORTLESS CONCENTRATION, BRING THE PALMS OF YOUR HANDS OVER YOUR EYES. THE HEELS OF YOUR HANDS REST ON YOUR CHEEKS, YOUR FINGERS OVER YOUR FOREHEAD. THE PALMS DO NOT TOUCH THE EYELIDS. IF YOU ARE SITTING, REST YOUR ELBOWS ON A TABLE OR ON YOUR KNEES.

I'D LIKE YOU TO REPEAT THIS PROCESS TWO OR THREE TIMES. AFTER REMOVING YOUR PALMS FROM BEFORE YOUR EYES, TAKE ABOUT 30 SECONDS TO FEEL THE RESULTS. ALLOW WHATEVER MAY STILL WANT TO DEVELOP IN YOU --- AS A RESULT OF THIS TOUCH --- TO MANIFEST ITSELF.

D. SLOWLY OPEN YOUR EYES AND OBSERVE WHAT NEW THINGS YOU SEE AND EXPERIENCE.

Source: Bernard Gunther, SENSORY AWAKENING AND RELAXATION, 1967, page 5. Adapted for classroom use.

11. "THE THIRD EYE" POEMS

A. WRITE AS MANY LINES AS YOU CAN IN WHICH THE WORDS THE THIRD EYE MUST APPEAR SOMEWHERE IN EACH LINE. IT IS NOT NECESSARY FOR THE LINES TO RHYME.

B. I'D LIKE SOME OF YOU TO VOLUNTEER TO READ YOUR POEMS TO THE GROUP.

C. Class sharing and evaluation.

12. UNFINISHED BUSINESS

AT THIS TIME THE TEACHER OR STUDENTS MAY BRING TO CLOSURE ANY WORK THAT WAS NOT COMPLETED DURING THE WEEK. This is a normal time segment of the Friday work (or the 5th day of work).

13. RESENTMENTS, DEMANDS, AND APPRECIATIONS

THIS IS A CLASS DISCUSSION PERIOD IN WHICH YOU CAN BRING UP ANYTHING YOU WISH TO CONSIDER AND DISCUSS --- INCLUDING ANYTHING THAT IS BOTHERING YOU. It is essential that students understand that resentments do not have to "make sense". Work out their questions in the best way possible and have the other students assist. After students learn the system, they will cooperate and assist easily. In order for the students to fully understand and appreciate the process, ask them to make their statements as follows:

A. I RESENT _____.

B. I DEMAND _____.

C. I APPRECIATE _____.

14. WHERE ARE YOU NOW?

AT THIS TIME THOSE OF YOU WHO WISH TO (strictly volunteer) MAY MAKE STATEMENTS AND/OR ASK QUESTIONS CONCERNING THE WORK YOU DOING OUTSIDE OF CLASSTIME. OTHER STUDENTS AND I WILL BE ABLE TO ASSIST YOU IN WORKING OUT PROBLEMS AND FRUSTRATIONS. FOR EXAMPLE, WE CAN SUGGEST NEW SOURCES FOR INFORMATION OR CRITICIZE WHAT YOU HAVE WRITTEN. THIS WOULD ALSO BE A GOOD TIME FOR YOU TO SHARE PERSONAL POETRY WITH THE GROUP.

15. TRAVELING THROUGH YOUR SENSES

A. Darken the room as much as possible. Speak softly. Allow sufficient time for students to experience each segment of the exercise. I'D LIKE EACH OF YOU TO ASSUME A COMFORTABLE POSITION.

B. CLOSE YOUR EYES AND CONCENTRATE ON LISTENING. (3 minutes)

C. NOW CONCENTRATE ON FEELING. WHAT DO YOU FEEL? (3 minutes)

D. NOW CONCENTRATE ON SMELLING. WHAT DO YOU SMELL? (3 minutes)

E. NOW EXPERIENCE ALL YOUR SENSES. (3 minutes)

15. continued

F. TRY TO USE JUST ONE SENSE AT A TIME. THE LONGER YOUR EYES ARE CLOSED, THE MORE ACUTE YOUR OTHER SENSES BECOME.

G. SLOWLY OPEN YOUR EYES AND LET YOUR WHOLE SELF EXPERIENCE WHERE YOU ARE NOW.

Source: Adapted from Severin and Peggy Peterson, "Something New for your Peace of Mind", LADIES' HOME JOURNAL, February 1968, page 112.

16. POETRY: PAST AND PRESENT

A. I'D LIKE EACH OF YOU TO WRITE A SERIES OF LINES THAT BEGIN AS FOLLOWS:

1. Begin every odd line with: I USED TO _____.
2. Begin every even line with: BUT NOW I _____.

B. Class sharing and discussion.

17. A POETRY READING

Choose poems which you think are appropriate to the ongoing learning situation. They may be famous or not so famous, rhymed or in free verse, but in some way normally able to capture the attention and feeling of the group.

18. SENSE OF HEARING

A. CLOSE YOUR EYES, GET AS COMFORTABLE AS POSSIBLE, AND BE IN SILENCE. LET YOUR MIND DRIFT. (3 minutes)

B. LISTEN TO THE SOUNDS AROUND YOU.....CONCENTRATE ON THE SOUNDS...LISTEN.....DO NOT THINK OF THE PAST OR THE FUTURE.... THINK ONLY OF THE PRESENT SOUNDS.....LISTEN TO THOSE SOUNDS WITH FULL CONCENTRATION.....NOW PICK ONE SOUND..... CONCENTRATE ON THAT ONE SOUND.....ASSOCIATE YOURSELF WITH THAT SOUND.....LET WHATEVER HAPPENS HAPPEN.....WATCH WHAT HAPPENS AS YOU WOULD WATCH YOUR TV.....NOW SLOWLY OPEN YOUR EYES IN THE SAME WAY AS THE SUN COMES UP AT DAWN AND LET YOURSELF EXPERIENCE A NEW AWAKENING.....

Source: Bob Goodwin, adapted by Aaron Hillman.

19. POETRY: WRITING HAIKU

THE TRADITIONAL JAPANESE POETRY CALLED HAIKU IS VERY PRECISE IN ITS USE OF SYLLABLES AND LINES. IT IS USUALLY ABOUT NATURE, BUT IS NOW FREQUENTLY USED TO EXPRESS ANY THOUGHT. IF IS NORMALLY NOT RHYMED. IT IS 17 SYLLABLES IN LENGTH WITH THE LINES BROKEN DOWN AS FOLLOWS (NEITHER LINES NOR SYLLABLES MAY VARY):

First line: 5 syllables

Second line: 7 syllables

Third line: 5 syllables

19. continued

B. I'D LIKE YOU TO TRY WRITING ONE OR MORE HAIKU WITHIN THE TIME REMAINING.

C. Class sharing and evaluation.

20. INDIVIDUAL QUESTS

DURING INDIVIDUAL QUEST DAYS YOU MAY CHOOSE YOUR OWN COURSE OF STUDY OR NON-STUDY. IT CAN ALSO BE A DAY FOR CATCHING UP ON WORK OR OTHER ACTIVITIES RELATED TO THE CLASS. SOME POSSIBILITIES FOR INDIVIDUAL QUESTS ARE:

A. Library research, discussion, reading, writing.

B. Inidivudal consulations between teacher and student.

C. Films, film strips, records, or other enrichment materials pertinent to the class.

D. ALONE TIME. PLAN TO BE ALONE SOMEWHERE AND DO NO WORK AND DO NOT SPEAK TO ANYONE. SIMPLY SIT OR WALK AND THINK.

21. CONCENTRATION AND THINKING

A. Turn off the lights. I'D LIKE YOU TO RELAX AND BE AS COMFORTABLE AS POSSIBLE. THIS EXERCISE WILL BE DONE IN SILENCE EXCEPT FOR MY INSTRUCTIONS. THIS IS AN EXERCISE IN CONCENTRATION AND THINKING. WE WILL BEGIN THE EXERCISE WITH ABSOLUTE QUIET FOR TEN MINUTES.

B. I WILL BE GIVING YOU A SET OF INSTRUCTIONS IN THINKING WHICH HAS BEEN FOUND TO BE HELPFUL TO PEOPLE. IT ISN'T MEANT TO BE A TEST AND NO ONE WILL ASK YOU WHAT YOU HAVE THOUGHT ABOUT. YOU MAY BE ASKED WHETHER OR NOT YOU HAVE FOUND THIS METHOD OF THINKING TO BE HELPFUL.

After a pause, break in gently with the next set of instructions from the FOCUSING MANUAL:

This is going to be just for yourself.....I will ask you to be silent, just to yourself.....take a moment to relax (5 seconds).....alright, now, just to yourself, inside you, I would like you to pay attention to a very special part of you (5 seconds).....pay attention to that part where you usually feel glad, sad, or scared (5 seconds).....pay attention to that area in you and see how you are now (10 seconds).....see what comes to you when you ask yourself: "How am I now? How do I feel? What is the main thing for me right now?" (5 seconds).....let it come, in whatever way it comes to you, and see how it is (30 seconds).....

If, among the things that you have just thought of, there is a major personal problem which feels important, continue with it.....otherwise, select a meaningful personal problem to think about.....make sure you have chosen some personal problem of real importance in your life.....choose the thing which seems most meaningful to you (20 seconds).....

21. continued

Of course, there are many parts to that one thing you are thinking about.....too many to think of each one alone.....but you can feel all of these things together.....pay attention to the area where you usually feel things.....in that place you can get a sense of what all of the problem feels like.....let yourself feel all of that.(30 seconds).....

As you pay attention to the whole feeling of the problem, you may find that one special feeling comes up.....let yourself pay attention to that one feeling.....keep following that one feeling .....don't let it just be words or pictures.....wait and let words or pictures come from that feeling (60 seconds).....if this one feeling changes, or moves, let it do that.....whatever it does, follow the feeling and pay attention to it (60 seconds).....

Now take what is fresh, or new, in the feel of it now.....and go very easy.....just as you feel it, try to find some new words or pictures to capture what your present feeling is all about..... there doesn't have to be anything you didn't know before.....new words are best, but old words might fit just as well.....as long as you now find words or pictures to say what is fresh to you now (60 seconds).....

If the words or pictures that you have make some fresh difference, see what that difference is.....let the words or pictures change until they feel exactly right for capturing your feelings (60 seconds).....

Now I will give you a little while to use in any way you want and then we will stop (60 seconds).....now slowly open your eyes and let yourself experience a new awakening.....

Source: Adapted from Eugene T. Gendlin, et. al., University of Chicago, "Focusing Ability in Psychotheraphy and Creativity".

22. HERE AND NOW POEMS

A. WRITE A SERIES OF LINES THAT BEGIN AS FOLLOWS:

1. Begin every odd line with: I SEEM TO BE _____.
2. Begin every even line with: BUT REALLY I AM _____.

B. Class sharing and discussion.

23. HERE AND NOW POEMS

A. WRITE A SERIES OF LINES THAT BEGIN AS FOLLOWS:

1. Begin every odd line with: I USED TO THINK _____.
2. Begin every even line with: BUT NOW I SEE _____.

B. Class sharing and discussion.

24. WATCHING YOUR THOUGHTS

A. CLOSE YOUR EYES, GET INTO A COMFORTABLE POSITION, AND BEGIN FOCUSING YOUR ATTENTION ON YOUR BREATHING.

B. START BY COUNTING YOUR BREATHS FROM ONE TO TEN. WHEN YOU REACH TEN, BEGIN WITH ONE AGAIN.

WHEN THOUGHTS COME AND DISTRACT YOU FROM YOUR BREATH COUNTING, START COUNTING FROM ONE AGAIN. A USEFUL METHOD FOR GETTING THOUGHTS OUT OF THE WAY IS TO LET THEM COME AND GO, NEITHER ENCOURAGING NOR DISCOURAGING THEM --- JUST WATCH THEM AS THEY ENTER AND LEAVE YOUR MIND. DON'T BECOME INVOLVED WITH YOUR MUSCLES, TENSIONS, OR ANY BODY FEELINGS. STAY ALERT; IF YOU FEEL YOURSELF GETTING DROWSY, ROUSE YOURSELF. THE OBJECT OF THE EXERCISE IS TO BECOME ALIVE.

C. NOW SLOWLY OPEN YOUR EYES AND SEE WHAT IS NEW IN THIS AWAKENING.

Note: Allow sufficient time for many counts of the breath.

25. POETRY: SYLLABLES

A. I'D LIKE YOU TO FOLLOW THESE INSTRUCTIONS FOR WRITING A POEM:

1. 1st line has two syllables, one of which must be a noun.
2. 2nd line has four syllables describing the noun.
3. 3rd line has seven syllables giving action to the noun.
4. 4th line has eight syllables describing how you feel about the noun.
5. 5th line has eight syllables of thought about the noun.

B. Class sharing and discussion.

Note: The poem type is called Pensee, a subtle and appealing 29-syllable count, free verse poem in 5 lines, running 2-4-7-8-8 syllables per line.

Source: Aaron Hillman.

26. EXAMINATION #1

PART I

A. CLOSE YOUR EYES AND WITHDRAW INTO YOURSELF. WAIT FOR A MINUTE. NOW LET YOUR MIND FREE AND SEE ALL THE ANIMALS THAT SOMEHOW MEAN SOMETHING TO YOU. PAY PARTICULAR ATTENTION TO THE ANIMALS YOU IDENTIFY WITH. THEN OPEN YOUR EYES AND JOT DOWN THE NAMES OF THE ANIMALS.

B. NOW CONSTRUCT A COMPOSITE ANIMAL BY DRAWING THE DIFFERENT PARTS OF ANIMALS YOU IDENTIFY WITH INTO A TOTAL ANIMAL THAT IS YOU. FOR EXAMPLE, THE MANE FROM A LION, THE NECK FROM A GIRAFFE, THE FEET OF A HIPPO, THE COLOR OF A LEOPARD, AND SO ON.

C. EXPLAIN YOUR DRAWING BY WRITING A POEM ABOUT IT.

PART II

WRITE A PARAGRAPH ABOUT YOUR EXPERIENCE IN THIS CLASS.

PART III

IN A RHYMED COUPLET, GIVE YOURSELF A GRADE FOR THIS COURSE TO DATE AND COMMENT UPON IT.

PART IV

DO SOMETHING CREATIVE.

27. SENSE OF TOUCH

A. Discuss the upcoming exercise with the students. Have a number of small rocks in a box. I'D LIKE YOU TO CLOSE YOUR EYES NOW AND BE IN SILENCE.

B. AS I MOVE AROUND THE GROUP, I'D LIKE YOU TO PICK A ROCK OUT OF THE BOX. After you have passed out the rocks, give the following instructions:

PLACE THE ROCK IN THE PALM OF YOUR HAND AND CLOSE YOUR HAND AND FINGERS AROUND IT. FEEL ITS CLOSENESS, ITS TEXTURE, ITS DENSITY.

NOW HOLD IT LOOSELY IN THE PALM OF ONE HAND AND WITH THE OTHER HAND VERY LIGHTLY FEEL THE ROCK. EXPLORE THE ROCK. NOW PLACE THE ROCK NEXT TO YOUR CHEEK AND FEEL THE ROCK. PLACE IT ON YOUR FOREHEAD, YOUR EYES, YOUR LIPS, YOUR EARS. WHAT DO YOU FIND OUT ABOUT THE ROCK? WHAT COLOR IS IT? WHAT SHAPE? WHAT DO YOU FIND OUT ABOUT YOUR SENSES? WHAT DO YOU FEEL AS YOU MOVE THE ROCK FROM PLACE TO PLACE?

27. continued

NOW WITH YOUR EYES STILL CLOSED, EXAMINE THE ROCK IN ANY WAY YOU CARE TO EXAMINE IT. ALLOW YOUR IMAGINATION TO HAVE MORE FREEDOM. PICTURE THE ROCK IN YOUR MIND. IMAGINE THAT YOU ARE VERY SMALL AND THAT YOU ARE EXAMINING THE ROCK. NOW CLIMB UP ONE SIDE. YOU CLIMB OVER THE CREVICES AND CRACKS. YOU FIND THE HOLES AND YOU SEE THE RIDGES ARE LIKE CLIFFS OR MOUNTAINS. LET YOUR IMAGINATION TAKE YOU WHERE IT WILL.

C. WHEN YOU ARE FINISHED, SLOWLY OPEN YOUR EYES AND SEE YOUR ROCK IN A NEW LIGHT.

Source: Bob Goodwin, modified by Aaron Hillman.

28. HERE AND NOW POEMS

A. WRITE A SERIES OF LINES THAT BEGIN AS FOLLOWS:

1. Begin every odd line with: I WISH _____.
2. Begin every even line with: BUT REALLY _____.

B. Class sharing, discussion, and evaluation.

29. WHERE AM I NOW?

A. Discuss the upcoming exercise with the students. I'D LIKE YOU TO CLOSE YOUR EYES NOW AND BE IN SILENCE.

B. PLACE BOTH FEET ON THE FLOOR STRAIGHT AHEAD. NOW SET THE HIPS AGAINST THE CHAIR SEAT SO THAT YOU ARE ON YOUR SITTING BONES, NOT ON YOUR SPINE. NOW SIT UP GENTLY AND LEAN AGAINST THE CHAIR BACK, PUTTING YOUR HANDS AT YOUR SIDE.

NOW DROP YOUR HEAD FORWARD. NOT YOUR CHEST --- ONLY YOUR HEAD. CAN YOU FEEL YOUR BACK ROUNDING? LET THE WEIGHT OF YOUR HEAD PULL YOU FORWARD AND DOWN. FOLLOW YOUR HEAD, LETTING THE ARMS SLIDE FORWARD AND THE HANDS HANG DOWN. FEEL HOW THE BACK OF THE NECK AND THE BACK ARE STRETCHING.

NOW VERY SLOWLY BEGIN AT THE LOWEST POINT OF YOUR BACK WHERE IT IS TOUCHING THE CHAIR AND START CLIMBING THE LADDER OF YOUR SPINE FROM BELOW --- ONE VERTEBRA, ONE INCH AT A TIME. PRESS YOUR BACK UP LIKE BUILDING A TOWER.

WHEN YOU GET TO YOUR RIBS, LIFT THEM AND LET YOUR SHOULDERS RAISE INTO PLACE. THEN YOUR HEAD WILL COME UP AND BALANCE.

WAS IT NOT A LONG JOURNEY? DID YOU FEEL THAT THE HEAD BELONGED TO THE BACK? THIS CAN BE DONE STANDING TOO --- FOLDING DOWNWARD UNTIL YOU ARE HANGING FROM YOUR HIPS. IT IS THE MOVEMENT THAT STRETCHES, NOT ANY EFFORTS YOU MAKE.

Source: Originated by Mary Whitehouse. Modified for classroom use.

30. HERE AND NOW POEMS

A. WRITE A SERIES OF LINES BEGINNING WITH THE FOLLOWING WORDS:

1. Begin every odd line with: I WOULD LIKE _____.

2. Begin every even line with: BUT I WOULD NOT LIKE _____.

B. Class sharing, discussion, and evaluation.

31. IMAGINATION EXERCISE

A. RELAX AND MAKE YOURSELF AS COMFORTABLE AS POSSIBLE. CLOSE YOUR EYES, BE IN SILENCE, AND IMAGINE.

B. IMAGINE YOURSELF SITTING BEFORE A LARGE MOTION PICTURE SCREEN --- AND IMAGINE THAT YOU ARE SEEING A MOTION PICTURE OF YOURSELF.

THE IMPORTANT THING IS TO MAKE THE PICTURES AS VIVID AND AS DETAILED AS POSSIBLE. YOU WANT YOUR MENTAL PICTURES TO APPROXIMATE ACTUAL EXPERIENCE AS MUCH AS POSSIBLE. THE WAY TO DO THIS IS TO PAY ATTENTION TO SMALL DETAILS, SIGHTS, SOUNDS, OBJECTS IN YOUR ENVIRONMENT. DETAILS OF THE IMAGINED ENVIRONMENT ARE ALL-IMPORTANT IN THIS EXERCISE, BECAUSE FOR ALL PRACTICAL PURPOSES, YOU ARE CREATING A PRACTICE EXPERIENCE. IF THE IMAGINATION IS VIVID ENOUGH AND DETAILED ENOUGH, YOUR IMAGINATION PRACTICE IS EQUIVALENT TO AN ACTUAL EXPERIENCE, INSOFAR AS YOUR NERVOUS SYSTEM IS CONCERNED.

THE NEXT IMPORTANT THING TO REMEMBER IS THAT DURING THIS TIME YOU ARE TO SEE YOURSELF ACTING AND REACTING APPROPRIATELY, SUCCESSFULLY, IDEALLY. IT DOESN'T MATTER HOW YOU ACTED YESTERDAY. SEE YOURSELF ACTING, FEELING, "BEING" AS YOU WANT TO BE. IMAGINE HOW YOU WOULD FEEL IF YOU WERE ALREADY THE SORT OF PERSONALITY YOU WANT TO BE.

IF YOU ARE SHY AND TIMID, SEE YOURSELF MOVING AMONG PEOPLE WITH EASE AND POISE --- AND FEELING GOOD BECAUSE OF IT. IF YOU ARE FEARFUL AND ANXIOUS IN CERTAIN SITUATIONS, SEE YOURSELF ACTING CALMLY AND DELIBERATELY, WITH CONFIDENCE AND COURAGE --- AND FEELING EXPANSIVE AND CONFIDENT BECAUSE YOU ARE.

CONTINUE YOUR MOTION PICTURE AND LET IT TAKE YOU WHERE IT WILL.

C. NOW SLOWLY OPEN YOUR EYES AND EXPERIENCE THE NEW WORLD AND SHARE YOUR EXPERIENCES WITH SOMEONE HERE.

Source: Maxwell Maltz, PSYCHO-CYBERNETICS, 1968, page 42. Adapted.

32. FOUND POEMS

A. TAKE AT LEAST SIX MAGAZINES AND/OR BOOKS. THEN BROWSE THROUGH THEM AND WRITE DOWN ANY SENTENCES WHICH ATTRACT YOUR ATTENTION. AFTER YOU'VE COLLECTED 14 SENTENCES, ARRANGE THE LINES IN SOME WAY TO MAKE A POEM. IT IS NOT NECESSARY FOR THE SENTENCES OR THE POEM TO MAKE SENSE.

B. NOW I'D LIKE SOME OF YOU TO VOLUNTEER TO READ YOUR POEMS TO THE GROUP. ADD FEELING AND MOVEMENT WHERE APPROPRIATE.

C. Class sharing, discussion, and evaluation.

33. FINDING YOUR INNER SCREEN

A. GET AS COMFORTABLE AS POSSIBLE, CLOSE YOUR EYES, AND BE IN SILENCE. LET YOUR MIND DRIFT ON ITS OWN.

B. FOCUS YOUR ATTENTION ON THE WHITE OR LIGHTER AREAS THAT YOU FIND ON YOUR "INNER SCREEN". ON THE INNER PARTS OF YOUR EYELIDS, YOU WILL FIND YOUR "INNER SCREEN".

C. NOW START SUGGESTING TO YOURSELF THAT YOU SHUT OUT ALL THE SOUNDS THAT YOU ARE AWARE OF AND WILL BECOME AWARE OF. IF YOU ARE DISTRACTED, CONCENTRATE ON AND GO BACK TO THAT WHITE AREA. STAY WITH THIS FOR AS LONG AS YOU FEEL THAT SOUNDS ARE YOUR MAIN INVOLVMENT.

NOW SUGGEST TO YOURSELF THAT YOU THRUST AWAY ALL THE THOUGHTS THAT YOU HAVE. IN THIS PHASE, TRY TO HAVE THE AREA OF LIGHT FORM A WHITE CIRCLE. WHEN THOUGHTS OCCUR, JUST OBSERVE THEM. LET THE THOUGHTS COME AND GO AS THEY OCCUR.

WHEN YOU ARE ABLE TO CLEAR THE FLOW OF THOUGHTS FROM YOUR MIND, IMAGINE YOUR WHITE CIRCLE CHANGING INTO A DOT. STAY WITH THIS UNTIL OUR TIME IS UP.

D. WHEN YOU ARE FINISHED, OPEN YOUR EYES SLOWLY, RISE, AND WALK AROUND. YOU WILL APPRECIATE THE FRESHNESS AND NEWNESS OF YOUR SURROUNDINGS.

Source: Severin and Peggy Peterson, "Something New for your Peace of Mind", LADIES' HOME JOURNAL, LXXXV, February 1968, page 114. Adapted and modified.

34. COMPARISON POEMS

A. I'D LIKE YOU TO WRITE A SERIES OF QUESTIONS USING THIS MODEL:

WHAT RESEMBLES _____?

B. NOW WRITE A SERIES OF SENTENCES USING THIS MODEL:

A _____ IS LIKE A _____.

C. NOW I'D LIKE YOU TO SHARE WITH THE GROUP WHAT YOU'VE WRITTEN.

35. ANALOGICAL AND ASSOCIATIONAL THOUGHT

A. Hold or point to different objects and ask the questions:

WHAT IS THIS LIKE?
WHAT ELSE DOES IT REMIND YOU OF?

B. Ask students to form dyads. NOW I'D LIKE YOU TO DESCRIBE ONE ANOTHER IN ANALOGICAL AND ASSOCIATIONAL THOUGHT. I WILL ASK YOU A SERIES OF QUESTIONS ABOUT YOUR PARTNER:

IF THIS PERSON WERE A COLOR, WHAT COLOR WOULD HE BE?
WHAT KIND OF FOOD?
WHICH COUNTRY?
WHAT TYPE OF LITERATURE?
WHAT KIND OF FURNITURE?
WHICH PERIOD OF HISTORY?
WHAT ANIMAL?
WHAT PART OF THE BODY?
WHICH SMELL?

Before asking the questions, stress the following: TRY TO EXPRESS THE ESSENCE OF YOUR PARTNER RATHER THAN THE FACTUAL. LOOK AT THE CHARACTER OF THE PERSON, THE ESSENCE OF THE PERSON, AND EXPRESS IT IN ANALOGICAL TERMS.

C. Class sharing, discussion, and evaluation.

Source: William C. Schutz, JOY: EXPANDING HUMAN AWARENESS, 1957, pages 66-67. Adapted and modified.

36. AWARENESS AND BREATHING

A. CLOSE YOUR EYES AND BE IN SILENCE. SIT OR LIE AS COMFORTABLY AS POSSIBLE. LET YOUR MIND JUST DRIFT.

B. INHALE THROUGH THE NOSE; EXHALE THROUGH THE MOUTH.

C. EXHALE COMPLETELY --- MAKE SURE --- THERE MAY BE A LITTLE MORE AIR. EXHALE ANY AIR LEFT IN YOUR LUNGS BY SOUNDING THE LETTER "S".

D. WHEN YOUR LUNGS FEEL COMPLETELY EMPTY, LET THEM REMAIN EMPTY FOR A MOMENT --- BUT NOT TO THE POINT OF DISCOMFORT.

E. VERY SLOWLY, BEGIN TO ALLOW AIR TO COME INTO YOU --- INTO YOUR TOTAL BEING.

IMAGINE THAT THE AIR IS COMING IN THROUGH THE SOLES OF YOUR FEET, UP THROUGH YOUR LEGS, CALVES, AND THIGHS. LET THE AIR COME IN SLOWLY, SMOOTHLY, THROUGH EACH VERTEBRA OF THE SPINE, UP THROUGH YOUR NECK, UP TO THE TOP OF YOUR HEAD. IMAGINE THIS AIR AS ENERGY FILLING YOUR WHOLE BODY. IMAGINE, IF YOU LIKE, THAT THE AIR BECOMES LUMINOUS WHEN IN COMES INTO AND SLOWLY FILLS YOUR BODY. KEEP THE LUMINOUS AIR WITHIN YOU FOR A WHILE. NOW SLOWLY LET THE AIR FLOW OUT, NOT FORCING IT, AND IMAGINE THAT THE AIR GOES OUT CARRYING AWAY WITH IT ANY IMPURITIES OF BODY OR MIND.

F. REFRESH YOURSELF BY BREATHING IN THIS WAY FROM TIME TO TIME DURING THE DAY AND ON GOING TO SLEEP.

Source: Archora Huxley, YOU ARE NOT THE TARGET, 1965, page 43.

37. SOUNDS OF POETRY

A. I'D LIKE YOU TO WRITE A SERIES OF QUESTIONS USING THIS MODEL:

WHAT IS A SOUND LIKE?

B. NOW I'D LIKE YOU TO WRITE A SERIES OF LINES USING THIS MODEL:

A _____ IS LIKE A _____ OF _____.

C. NOW ARRANGE YOUR SENTENCES INTO A POETIC SERIES. YOU CAN THEN SHARE THEM WITH THE GROUP.

38. EXAMINATION #2

PART I

READ THE POEM AT THE LEFT, ON THE RIGHT-HAND SIDE, WRITE A POEM OF YOUR OWN THAT ILLUSTRATES THE PRINTED POEM.

And at some time
in your life
trying to be good
may be to stop running
and take time
(no use waiting to find it
or to kill it)
to be quiet
and discover who you are
and where you've been
uncovering layer by layer
all your dark selves ---
and look at the black in yourself
and dig for the richness in it
mysterious light that comes
out of darkness ---
trying to recognize
your own darkness
to face it
and work it into the light
instead of putting it
into others
and killing them.

--- Corita Kent
(Sister Corita)

PART II

IMAGINE WHAT YOU MIGHT BE LIKE IF YOU COULD FORGET ALL YOUR FEARS ABOUT YOURSELF, FEARS ABOUT OTHERS, ANGERS TOWARD SELF AND OTHERS, AND TOTALLY INVOLVE YOURSELF IN THIS CLASS.

PART III

EVALUATE YOUR CLASS EXPERIENCE SO FAR IN THIS COURSE AND GIVE YOURSELF A GRADE FOR YOUR INTELLECTUAL AND EMOTIONAL ATTAINMENT.

39. CHANGING SYMBOLS

A. Change the names of everything in the room (inanimate objects) and hold conversations with the students using the new names.

B. I'D LIKE YOU TO WRITE A POEM NOW IN WHICH ONE THING STANDS FOR ANOTHER. LATER OTHER STUDENTS WILL TRY TO GUESS WHAT THAT ONE THING IS.

C. Class sharing, discussion, and evaluation.

40. IMAGINATION CAVE

A. Discuss with students the father as symbol. Then slowly take them through the following exercise:

Close your eyes and remain in silence
imagine your father being here
look at his clothes
put him in a green suit
put him in a red suit
turn his hair purple
turn it blue
turn all of him yellow
turn him over
put your father in a corner
put him in another corner
leave him there
put another one of your father in another corner
leave him there
put one in each corner
have him wave to himself
have him stick his tongue out at himself
have all four of them come to the center and be one again
put your father on the floor
have him stand on his head
put him on the ceiling
put him on the floor
have him grow very small
have him disappear
bring him back
have him grow very big

40. continued

have him disappear again
bring him back have him shower in the kitchen sink
have him mow the living room rug
have him fly a kite
have him ride a scooter
have him in a flying saucer
put him on the moon
have him stand there and wave to you
put a dress on your father
have him dance all around the moon
put a uniform on your father
have him eat an ice cream cone
have him jump into the ice cream
have him disappear in it
have him come up with a cherry on his head
have him stand in front of you
have him come to your knees
have his head touch the ceiling
have him just the way you want him
now have him do anything else you would like him to do

C. NOW SLOWLY OPEN YOUR EYES AND SHARE WITH US WHATEVER IT IS YOU WOULD LIKE TO SHARE.

41. POETRY: BEING THE THING

A. SELECT A THING (OR THINGS) AND WRITE AS IF YOU WERE THAT THING.

B. NOW WRITE WHAT YOU COULD DO IF YOU WERE THAT THING.

C. Class sharing, discussion, and evaluation.

42. BECOMING AWARE OF THOUGHTS

A. BE AS COMFORTABLE AS POSSIBLE AND CLOSE YOUR EYES. BE IN SILENCE AND LET YOUR MIND DRIFT. LET YOUR THOUGHTS COME AND GO, NEITHER ENCOURAGING NOR DISCOURAGING THEM --- JUST WATCH THEM AS THEY ENTER AND LEAVE YOUR MIND.

B. IF YOU WISH TO, SAY A THOUGHT OUT LOUD WHEN IT COMES INTO YOUR MIND. SAY IT WITH THE FEELING THAT IT SEEMS TO HAVE. SAY IT SO THAT ALL THE OTHER PEOPLE CAN HEAR. WHEN YOU HAVE SPOKEN THAT THOUGHT, DON'T PURSUE IT. LET YOUR MIND DRIFT AGAIN UNTI A NEW THOUGHT COMES THAT YOU WISH TO EXPRESS. IF A THOUGHT IS A FANTASY, MAKE A STATEMENT AND LET OTHER PEOPLE PICK UP THE THOUGHT.

42. continued

C. NOW SLOWLY OPEN YOUR EYES AND LOOK AROUND YOU. IF YOU CAN PERMIT YOURSELF, FIND SOMEONE AND TELL HIM SOMETHING.

D. Note: Allow sufficient time for thoughts to come, go, and be expressed.

E. Source: Aaron Hillman.

43. THE LIE POEMS

A. WRITE SIX LINES WITH SOMETHING IN EACH LINE THAT IS NOT TRUE.

B. WRITE SIX LINES ABOUT HOW THINGS MIGHT BE, BUT REALLY ARE NOT.

C. WRITE A TWO-LINE SUMMATION ABOUT WHAT YOU HAVE WRITTEN.

D. Class sharing, discussion, and evaluation.

44. EXPRESSING FEELING AND RHYTHM

A. Play a record that has a strong and pronounced beat. I'D LIKE YOU ALL TO NOD AND SWAY WITH THE BEAT OF THE MUSIC.

B. NOW I'D LIKE YOU TO FOLLOW THE BEAT WITH THE STANDARD MOVEMENTS OF AN ORCHESTRA CONDUCTOR.

C. Write the names of several students on the chalkboard. Mark the syllables in the names and then verbally sound out each syllable. Then put them into a rhythmical pattern so that two unaccented beats and one accented beat predominate.

C. Read to the class THE DESTRUCTION OF SEENACHERIB by George Gordon, Lord Byron.

D. I'M GOING TO READ THE POEM A SECOND TIME AND THIS TIME I'D LIKE YOU TO SOUND OUT THE RHYTHM IN ANY WAY YOU WISH --- TAPPING WITH PENCILS, STOMPING THE FEET.

E. I'M GOING TO READ THE POEM AGAIN AND THIS TIME I'D LIKE YOU TO WHISTLE OR HUM SOFTLY TO THE BEAT.

F. Read the poem a fourth time as Lord Byron might have meant it.

G. Class sharing, discussion, and evaluation.

Source: Aaron Hillman.

45. SOUNDS OF AWARENESS

A. GET AS COMFORTABLE AS POSSIBLE AND BE IN SILENCE. WITH YOUR BODY AT REST AND YOUR MIND ALERT, CLOSE YOUR EYES AND LISTEN TO THIS RICH EVOCATIVE PIECE OF MUSIC. LET YOURSELF GO INTO IT AND ABSORB IT. PAY ATTENTION TO YOUR FEELINGS AS YOU AND THE MUSIC INTERWEAVE. WHEN THE MUSIC IS FINISHED, STAY WITH YOUR IMPRESSIONS. ASK YOURSELF WHAT IMAGES WERE PRODUCED.

B. Sharing of images.

Note: Music used is Smetana's THE MOLDAU.

Source: Aaron Hillman.

46. I WISH POEMS

A. WRITE A SERIES OF LINES USING THE FOLLOWING MODEL:

a. Begin every odd line with: SOMETIMES I WISH _____.

b. Begin every even line with: AND THEN I WISH _____.

B. Class sharing, discussion, and evaluation.

47. FOCUSING ON AWARENESS

A. SIT OR LIE QUIETLY. NOTE YOUR BREATHING. STAY WITH THE INHALATION AND EXHALATION. AFTER A TIME, BECOME AWARE OF THE PAUSE BETWEEN LETTING THE AIR OUT AND THE NEXT BREATH. BRING THE AWARENESS TO YOUR NOSTRILS AND EXPERIENCE THE AIR AS IT MOVES IN AND OUT.

B. CLOSE YOUR EYES AND FEEL YOUR HANDS NOW. SLOWLY STRETCH YOUR FINGERS OUT AS WIDE AS THEY WILL GO --- LIKE A CAT STRETCHING ITS PAWS. USE SOME PRESSURE TO MAKE YOUR FINGERS MOVE AS WIDE APART AS YOU CAN WITHOUT ITS BEING IN ANY WAY PAINFUL. HOLD YOUR FINGERS FOR 15 SECONDS IN THIS EXTREME POSITION. THEN VERY SLOWLY ALLOW YOUR FINGERS AND HANDS TO SETTLE BACK TO WHERE THEY WANT TO GO. REPEAT THREE TIMES. AFTER EACH STRETCH, BECOME AWARE OF ANY CHANGE THAT MAY TAKE PLACE IN YOU.

C. CLOSE YOUR EYES AGAIN AND FEEL YOUR SHOULDERS. AFTER A FEW MINUTES, SLOWLY BEGIN TO HUNCH THEM AS HIGH AS YOU CAN. THIS MUST BE DONE IN SLOW MOTION TO BE EFFECTIVE. WHEN YOU REACH THIS EXTREME POSITION, HOLD THE SHOULDERS THERE FOR A FEW SECONDS. THEN SLOWLY LET THE SHOULDERS DOWN. IT IS IMPORTANT TO EXPERIENCE EACH ASPECT OF THE MOTION. ALLOW YOUR SHOULDERS TO SETTLE WHERE IT SEEMS RIGHT FOR THEM TO GO. TAKE PLENTY OF TIME TO EXPERIENCE THE EFFECTS. REPEAT THE MOVEMENT TWO OR THREE TIMES.

D. WHEN YOU ARE READY, LET YOUR EYES OPEN SLOWLY, STRETCH YOUR WHOLE BODY, AND EXPERIENCE YOUR NEW SELF.

Source: Bernard Gunther, SENSORY AWAKENING AND RELAXATION, 1967. Adapted and modified.

48. DIFFERENT LINE POEMS

A. I'D LIKE YOU TO WRITE A SERIES OF LINES AGAIN. EACH LINE MUST HAVE A SOUND, SOMEBODY'S NAME, AND A PLACE. THE LAST TWO LINES MUST SUM UP WHAT PRECEDED THEM.

B. Class sharing, discussion, and evaluation.

49. RECORDING

A. Play a recording of Edna St. Vincent Millay's RENASCENT The Judith Anderson recording is best.

B. Class sharing, discussion, and evaluation.

50. POETRY: LAMENTS

A. IMAGINE THAT YOU HAVE BEEN HIT BY SOME CATASTROPHE. WRITE A A SHORT LAMENT (10 or so lines) IN A SORT OF BIBLICAL STYLE AND TRY TO EXPRESS DESOLATION AND DESPAIR IN CONCRETE TERMS.

B. Class sharing, discussion, and evaluation.

51. GRIPES AND RITUALS

A. I'D LIKE EACH OF YOU TO WRITE ONE OF YOUR PERSONAL GRIPES ON A SMALL CARD.

B. Gather the cards and shuffle them. I'D LIKE ONE VOLUNTEER TO READ THE GRIPES ALOUD, ONE AT A TIME. THEN THE ENTIRE CLASS WILL RESPOND BY SAYING THE SAME WORDS IN A LOUD MONOTONE.

C. NOW I'D LIKE THE CLASS TO WORK OUT A SMALL RITUAL TO EXERCISE. THEN WE WILL DISPOSE OF THE CARDS.

D. Class sharing, discussion, and evaluation.

52. POETRY: ALLITERATIVE VERSE

A. I'D LIKE EACH OF YOU TO WRITE ONE LINE IN WHICH YOU BEGIN EACH WORD WITH THE SAME LETTER OF THE ALPHABET.

B. Class sharing, discussion, and evaluation.

C. Put 14 of the lines together to form a sort of sonnet and read them to the group.

53. EXAMINATION #3

PART I

FROM THE LIST OF CATEGORIES OR OBJECTS BELOW, CHOOSE ONE AND DESCRIBE IT WITHOUT DIRECTLY NAMING IT.

books	toys	cars
examinations	schools	friends
mountains	seas	freeways

PART II

FINISH THE FOLLOWING WITH SOMETHING NEW:

Dead as	Poor as
Mad as	Sweet as
Soft as	Rough as
Cool as	Clear as
Blue as	Sleek as

PART III

RHYME THESE WORDS WITH ONE OF YOUR OWN:

disobey	faded
outrageousness	radical
banana	kindheartedness
plague	babble
graphical	speed

PART IV

WRITE A POEM, RHYMED OR UNRHYMED, FOLLOWING THIS SCHEME:

1. A four-line statement of a thought.
2. A four-line variation of that thought.
3. Another four-line variation or development of the first four lines.
4. A two-line summary or "neat turn" ending.

PART V GET TOGETHER WITH A PARTNER AND SHARE WHAT YOU HAVE WRITTEN. WHAT RESPONSE DID YOU GET?

PART VI EVALUATE YOUR PERFORMANCE IN THIS CLASS ON THE BASIS OF HOW MUCH OF YOURSELF YOU PUT INTO OUR CLASS AND RECORD IT AS A GRADE.

54. POETRY READING

A. Read Edgar Allen Poe's THE RAVEN --- laying stress on the rhymes and the feelings evoked.

B. I'M GOING TO READ THE POEM AGAIN AND THIS TIME I'D LIKE YOU TO CHIME IN ON THE REFRAIN IN A GHOSTLY, WHISPERING WAY.

C. Class sharing, discussion, and evaluation.

55. I HEARD POEMS

A. I'D LIKE YOU TO WRITE AS MANY LINES AS POSSIBLE, IN RHYME, USING THE FOLLOWING SENTENCE BEGINNINGS:

1. Begin every odd line with: I HEARD _____.
2. Bogin every even line with: AND THEN I HEARD _____.